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THE NOON HOUR.

By George Inness, Jr.

Special Exhibition at the Edward Brandus Galleries.



IN THE MEADOW.

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## THE AIMS OF AN ART SCHOOL

The following extracts are from the speech recently delivered by Mr. William M. Chase to students of the Art Students' League:

It is not easy to define the aims of an art school to the minds of students, most of whom do not realize the importance of the situation. They take it too lightly, sliding along with routine work and little thought. You must learn the things which a school can teach day by day and month after month as a sort of deposit for later use and gain.

There is always danger in the fact that in a school the students copy the work of the stronger ones too much; a strong school reputation is dangerous, as it is apt to be fictitious. Do not copy others; conduct yourself as a future artist of note. If you suspect for an instant that you have not the artistic instinct, give up work. You must aim to be great. You ask how you shall be reasonably certain of possessing this instinct. If you still have the desire to work and succeed in spite of reverses and continual bad work, why go on. You are not learning merely an accomplishment as all young ladies used to learn the piano. There are very many students in the schools who do this.

Now the question, "What can we do for you in the schools?" First, there is drawing. Anyone can learn it. It constitutes ability to place on a flat surface a true indication of the subject. You must acquire (a) knowledge, and (b) a true eye. Knowledge is the test of what is received by the eye. Anatomists and surgeons have it, but are at a loss to reproduce what they see. They have not the artistic perception. The artist is concerned with rendering with true insight. Drawing is not as difficult as it is considered; a matter of form and proportion (balance on a base) and accuracy of construction.

Later the question of style enters. This includes composition and is only to be obtained by great knowledge. In my teaching, a careful study of Gerome has been of the greatest possible assistance; simple straight blocking accounting for everything. Round rococo drawing is vulgar compared to straight and simple, as seen in Hals, contrary to the usual idea of him he is straight and dignified in drawing.

The best in art is an even balance of fine, refined drawing and good painting. Good painting is the rarest thing in the world. Such painting as you see in the work of Hals; it is modern, as if done yesterday. You could do it yourself, spontaneous, because he had learned his lesson. The personality of the painter is what delights, not the subject. He loved to do the work and so we love it. Do not make it drudgery, but if at any time I have had to do so, I have always done it with the idea of looking forward to the end to be obtained by it.

I cannot overestimate the importance of painting. Fifty artists can draw to one who

paints. They say there are 12,000 registered artists in Paris, but I cannot think of more than five painters of account. Simon, Cottet, Besnard—I cannot think of any more now. Outside of these are Zorn and Sargent (the greatest living portrait painter). Whatever weight my word has I am glad to add it to his reputation. This poverty of real painters is due to school killing. They are all formed into a world of level mediocrity; mediocrity is everywhere. You must rise above it. Why has Sargent such a position? He was a brilliant scholar; learned his lesson as a student, but always kept in mind the importance of making himself a painter. There is no other man who has so reduced the interval between his head and his hand. To see a thing for him is to do it. When his work has had the benefit of time mellowing, etc., it will be as good as that of any man. Contrast Sargent and Hals with Titian and Tintoretto; they are easy. Titian worried over his work as over a struggle. Much of it is not spontaneous and without the mellowing of time would not do credit to you students.

At the time of this Hudson-Fulton Exhibition we had a chance for splendid study of Rembrandt at all stages of his development. His first stage is poor; sweet and pretty. I do not see how he ever got out of such a stage, and if he had not he would be unknown now. I do not consider it necessary for you to go through this stage as some say. For good drawing and style you must do more than render what you see faithfully. This does not suffice. Your work must have style, quality, distinction. The Hals at Scott & Fowles now inspire me, old as I am, for this reason. I will do it too on my next fish; the subject does not matter.

Keep this in mind, no matter what fads there are: the real work stays as a safe guide. Nothing takes the place of pictures as teachers. You must see them as the student of music must hear music. Look at what you enjoy, not what you feel you ought to enjoy. Study it, fully accept it, and you will find you go on a step in your next appreciation. Do not force it. The man from the Far West, etc., cannot expect to really love the very best, most, till he has trained himself to it, as you cannot appreciate Homer or Shakespeare. I meet many people who assume to know almost all branches of things, but find they do so merely on hearsay, having never read the books or heard the music, etc., themselves. How poor a life that is, at second hand.

Be something. I devote all my life to art and all my thoughts. If I like a book or a piece of music it is good evidence to me that it must be a "rotten" one. I am trained in art only. You must concentrate in what makes the world better in art. You cannot know everything, and what a privilege it is to know this something. You paint; you create something which has never been created before. No one can do better than try. It is the finest profession. There are many phases of expression, form, color, arrangement, and then finally, sentiment or soul. You perpetuate yourself. The great work has always been tenderly preserved as precious. See that you leave a record of having been here and lived.

## ARTISTIC BOOK REVIEWS

## Art of the Metropolitan Museum.

THE ART OF THE METROPOLITAN MUSEUM OF NEW YORK, giving a descriptive and critical account of its treasures, which represent the arts and crafts from remote antiquity to the present time. By David C. Preyer, M. A., author of "The Art of the Netherland Galleries," etc., illustrated. (Boston, L. C. Page & Company, \$2.00.)

This is a handsome book of over 400 pages and 20 chapters and is not a guide book, but is written "to enable us to have a better understanding of the works of art exhibited in the Metropolitan Museum," and is also intended for those who have never been able to visit the museum.

The first chapter gives a short history of the museum and of its aim—"the education of the public and the cultivation of a high standard of artistic taste." Each of the following chapters is devoted to a special collection, beginning with "The Antiquities," the next chapter treats of plaster-casts and models, and this is followed by "Sculpture" and "Drawings." Several chapters are devoted to the different schools of painting, and metal and wood work, ceramics, glass, etc., each treated in a special chapter, thus making it easy to turn to the art one desires to read about.

Mr. Preyer's style is easy and lucid, and the book is interesting and instructive. There are many illustrations, the frontispiece being from the Gibbs-Channing portrait of Washington by Gilbert Stuart. An index adds to the value of the book.

## The Story of Dutch Painting.

THE STORY OF DUTCH PAINTING, by Charles H. Caffin, author of "How to Study Pictures." (The Century Co., 1909, \$1.20 net.)

Mr. Caffin begins his book with the abdication of Charles V, says that practically everything recognized today as characteristic of the modern spirit in politics, religion, science, society, industry, commerce, and art, has its prototype amid the sturdy Dutch people, and follows with a sketch of the XVIth century. The art of a people being interwoven with their lives and fortunes, this preparatory sketch aids in understanding just how and why the Dutch artists developed a new school of painting in the XVIIth century.

Franz Hals and Rembrandt, the two leaders, are treated in separate chapters, and their influence on the art of

today is explained. Hals, the raconteur, as Mr. Caffin calls him, "with his masterful gift of summarizing the incidents and accidents of an occasion or a personality"; and Rembrandt, the thinker, "so absorbed in his own contemplation as to be an enigma to the man who runs and reads."

Interesting are the chapters devoted to the genre and landscape painters, and thirty-two illustrations from famous pictures add much to the enjoyment of the work, which is an excellent hand-book of Dutch art.

## The Wallace Collection.

THE WALLACE COLLECTION. (H. M. Caldwell Co., publishers, Boston, 35 cents.)

This dainty little book is one of the series, "Great Art Galleries," and contains sixty-one reproductions from the famous Wallace collection, including a portrait of Sir Richard Wallace. The text consists of a list of the artists and the legend attached to each picture, giving its name with a short history of it and the name of the artist. An interesting little book and valuable for reference.

## Other People's Houses.

OTHER PEOPLE'S HOUSES, By Miss E. B. Dewing. Published by MacMillan Company. Price \$1.50.

Miss E. B. Dewing, the daughter of the well-known painter, Thomas Wilmer Dewing, of this city, has just had published her first novel called "Other People's Houses."

Miss Dewing's book not alone has distinction of style, but she has found a theme for a story which is most interesting, and which has the added charm of being quite different from the ordinary sweet love story of which the public has had so much—more than enough.

Miss Dewing's heroine is the daughter of a New England college professor, and she suddenly launches a remarkable novel called "The Cuckoo," which attains such a vogue as to be almost notorious. The scenes of "Other People's Houses" is laid in New York, on the Mediterranean, and at Atlantic City, and the atmosphere of each of these places is charmingly reproduced. The characters are absorbing, and the comedy touches good.

"Other People's Houses" is an effective introduction to a writer whose ability will place her among the few American novelists of importance.